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ABSTRACT

This document is a report on the Council of Europe's October 1990 conference on the subject of the arts in education. Aimed at those with interests in the education of students ranging from ages 11 to 18, the conference included administrators, inspectors, advisers, teachers, and practicing artists. Planners of the event sought to foster stronger pan-European art education links, to exchange information about art education in participating countries, and to promote mutual strategies for development, collaboration, and international liaison. Through the conference, participants examined the status of art education in their nations, engaged in a comparative analysis of the problems of and possibilities for future collaboration, shared examples of excellence in art education, and offered recommendations and conclusions. The conclusions and recommendations appear in the report along with a list of participants. (SG)

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Conference on Arts in Education

London, United Kingdom, 8-12 October 1990

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General report

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Council for Cultural Co-operation
School and Out-of-School Education Section

Strasbourg 1991

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CONFERENCE ON

ARTS IN EDUCATION

London, United Kingdom, 8-12 October 1990

General Report

by

Mr Brian ARTHUR
General Rapporteur

Strasbourg 1991

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Introduction: context and scope

1. This report is a record of the proceedings, conclusions and recommendations of the conference "Arts in Education", organised by the Arts Council of Great Britain in co-operation with the Council for Cultural Co-operation (CDCC) of the Council of Europe, which took place at the Commonwealth Institute, London, from 8 to 12 October 1990.

2. The conference was aimed at those having a specific interest in the field of arts education in the age range 11 to 18: administrators, inspectors, advisers, teachers in schools, colleges and universities, as well as practising artists. A list of the participants appears in Appendix I. In the event, there were fewer participants than anticipated. The final figure of 41 delegates contained a preponderance of administrators and of those from the academic field.

3. The aims of the conference, firmly sited within the purposes of the CDCC, were:

- to foster the development of stronger links across Europe in the field of the arts in education;

- to exchange information about the processes, parameters and products of arts education in participating countries;

- to promote mutual strategies for development, collaboration and international liaison.

4. These aims gave rise to four specific purposes:

  - to examine the current and changing structures of the arts in education for the 11-18 age range;

  - to engage in a comparative examination of the problems of and possibilities for future collaboration in Europe;

  - to share examples of excellence in the practice of arts education with special reference to youth, minority ethnic groups and disability;

  - to produce conclusions and recommendations for improved practice and co-operation across Europe.

5. Earlier seminars and reports had identified those general themes. This conference was envisaged as an exploratory one, aimed at pursuing in some detail the issues surrounding arts education in secondary schools and at clarifying ways of supporting the arts in education in the short and long term. It was expected that the conference delegates would in the first instance increase their knowledge and understanding of the practice of arts education in its different settings and share and spread good practice. On this basis it might eventually prove possible to promote exchanges of practice, in the form of product and performance, and of practitioners, in the shape of pupils, educators and artists, and to set up a network linking teachers and pupils in schools, artists and art organisations, as well as administrators and researchers.

Planning and organisation

6. A number of general themes were identified, designed to provide a framework for discussion but not to govern its substance. Among them were: a common language for arts education; its meaning and basis and its structures; the training of teachers; the work of artists in schools; and the creation of a base and networks for future co-operation.

7. These matters were addressed variously in a small number of keynote lectures given by eminent speakers and designed to raise general issues, followed by plenary discussion enabling participants to comment, question and explore implications. Three working groups, constituted by delegate choice and varying in composition from session to session, allowed for further debate on these and other matters and for the formal identification of conclusions and recommendations. Thus these working groups were the main formulators of the recommendations which end this report, prompted by the lectures, plenary and working group discussion. They were illumined also by the examples of good practice offered in the written and spoken commentaries specifically programmed - and requiring an additional session - and by the highly diverse "showcase" of exhibitions and demonstrations, sponsored by W.H. Smith, which occupied the whole of Day 3 and thus constituted a lively centre-piece of practice.

8. Two receptions also graced the events of the week. The British Council hosted a welcoming event on the first evening, held in the main gallery of the Commonwealth Institute to the accompaniment of a delightful musical quartet of young players. Marks and Spencer were the hosts at the newly opened Design Museum in regenerated London Dockland, an occasion which gave delegates a further opportunity to sample both the field of art and design and the presentation of the historical and contemporary riverside scene by night.

Report of the proceedings

9. The opening sessions on Days 1 and 2, led by Peter Palumbo, Raymond Weber, Ken Robinson and Godfrey Brandt, gave the conference impetus by setting it in theoretical and practical context and by supplying the historical perspective of recent reports and conferences.

Plenary session A

10. The **opening speeches** set the general scene. The principle that arts education is essential to the development of civilised society and that it is not therefore an "optional extra", underpins the purposes of the Arts Council of Great Britain as described by Peter Palumbo, its Chairman, and Anthony Everitt, its General Secretary. **Peter Palumbo**, in his speech of welcome, emphasised the multinational nature of the conference and the role of the arts as ambassador, communicating "across boundaries, ideologies, race and creeds". Yet society's apparent doubts about the worth of the arts underline the need to communicate their value to all, young and old. The purpose of the Arts Council of Great Britain is, in the words of Maynard Keynes, its first chairman, "to create an environment ..., to cultivate an opinion, to offer a stimulus" to the civilising

influences of the arts which are an essential ingredient of the quality of life, including the plural diversity of European society. An international conference such as this meant that advocacy could be shared and co-ordination extended in claiming proper resources, research and training, including that for careers in the arts and related fields. But the basic purpose remained "to open the eyes and to fire the imagination of young people". In that endeavour the partnership of the public sector, of patronage and of sponsorship would be vital.

11. **Anthony Everitt**, adding his welcome to the delegates stressed the desire for practical outcomes from the conference and briefly reminded delegates of the tasks set them: promoting stronger leads in the field of the arts in education, gathering and co-ordinating information and developing mutual strategies for disseminating it and for sharing examples of good practice.

12. The problems alluded to by Peter Palumbo were emphasised and illustrated by **Raymond Weber**, Special Adviser to the Secretary General of the Council of Europe. Before describing the vital role played by the arts in education, he set out the broad challenges faced by education at large and by arts education in particular, relating them to the European context. The urgent attention necessary to overcome learning failure and to satisfy the demands of the entry of young people into society and employment leave them caught in a "cultural determinism", tossed between the institutional culture of the school and the pressures ("images") of the world outside it.

13. An arts curriculum concerned to broaden their horizons must itself come to terms with change in extending its range beyond art and music, in reviewing its approach and methodology and in influencing basic learning approaches.

14. These therefore are the challenges. Schools need to help their pupils to acquire the complex social and cultural languages of our time, to master their own language and culture and to develop their own creative potential to the full. The system, through better teacher education, needs to develop a pedagogy enabling teachers, in partnership with practitioners and making use of a variety of "artistic locations", to guide their students towards a sensitive and intelligent appreciation of art through their own thoughtful practice of it. It is also necessary to challenge society's view of the arts; in this International Literacy Year are there not other "literacies" requiring attention: those of the eye, the ear, the body and of gesture?

15. Raymond Weber also reminded us of earlier reports, conferences and initiatives inspired by the Council of Europe over the last twenty or so years. The first meeting of European Ministers of Culture, held in Oslo in 1976, had insisted on greater resources for the arts in education to enable children to develop their creative faculties, to nurture their cultural development and to foster a new sensitivity towards environmental issues. The seminar on children and culture in contemporary Europe, held at Eskilstuna, Sweden, in 1979, had proposed several strategies to achieve these ends: increasing people's contacts with the arts, designed to foster pleasure and interest and balancing traditional and innovative art forms; seeking ways to

promote the exchange of ideas and experiments (still a live issue) including social projects; developing teachers' artistic and pedagogical skills (a strategy pressed for at a recent teachers' conference); developing links between the arts and the sciences (especially important because of the use of new technologies in arts education); and making school structures more flexible. The Eskilstuna conference had also given particular attention to deprived and minority groups. The "cultural death" of children, families and minority groups, itself often a synonym of suffering and loneliness, is unacceptable and imposes on us a duty to acknowledge their languages, situations and aspirations and to allow all citizens to live in a cultural democracy.

16. These conferences had been followed by others and by related initiatives such as the adoption by the Parliamentary Assembly in 1981 of a Recommendation (No. 929) on "Music education for all", a project (No. 7) on "The education and cultural development of migrants", and seminars on drama, museums and new tendencies in arts education (reported on later in the conference by Pierre Baqué). All this activity meant that great interest would be taken in the deliberations and recommendations of this conference, particularly in informing the Council of Europe's project on secondary education and the activities of the European Year of Creativity, 1993.

17. Three main conclusions had emerged from this activity. Arts education, by the attention it gives to the feelings and to the senses, restores balance in an education dominated by the conceptual and by the technical and vocational. It serves to bring peoples together in promoting real and constructive communication. It should seek contacts with contemporary art, explore co-operation with museums and draw on the expertise of professional artists in setting up teams of educators. These conclusions gave confidence that in some countries there is a growing awareness of the value of education in the arts. However, there is still some way to go to eliminate its status as a poor relation. The attraction of the countries of Eastern Europe toward the Council of Europe should be seen at once as a source of encouragement and determination.

Plenary session B: Towards a Common Language for Arts Education

18. **Ken Robinson**, Professor of Arts Education at the University of Warwick, England, was one of several speakers who, whilst continuing to set the scene, pressed for a re-definition of the nature and scope of arts education, building particularly on the Gulbenkian Foundation's report, Arts in Schools, and on the subsequent Arts in Schools Project, initiated by the School Curriculum Development Committee of England and Wales, which he had directed. Re-definition was necessary for two main reasons. First, the contributions of the arts to education were crucial yet frequently misunderstood and undervalued. Second, the coincidence of developments in arts education and in European politics and culture made this a particularly appropriate time for re-consideration.

19. Arts education contributes to the personal and social development of the individual and to cultural education but the full realisation of these aspects is often inhibited because of inadequate provision, including that of resources, a feature underlined by the Gulbenkian Report. One cause of these deficiencies is the misunderstanding of

the roles of arts education. Increasing the public and professional awareness of these roles had been one of the objectives of the Arts in Schools Project which had involved over 500 teachers and headteachers, advisers and artists and 200 primary and secondary schools, and had engaged the co-operation of the Arts Council, the Crafts Council and the Regional Arts Associations.

20. Misunderstanding does not arise primarily because of the different national languages or is such that "an Esperanto of arts education" would solve. The difficulties of communication arise rather between communities of interest such as parents, employers, policy makers, teachers of other subjects and even of different arts specialists and professional organisations, locked as these last two groups are into their own specialisms.

21. A common language for the arts in education is necessary, not to make us talk in the same way or to lose the richness and variety of national forms, but to enable us to co-operate more effectively. There are three main strands to this co-operation. The first, which addresses the public and educators as a whole, is that the common characteristics of the different arts disciplines and the place of each discipline as part of the whole need to be made clear. This clarification is necessary to balance rival views of education represented, on the one hand by instrumental, vocational and strongly emphasised economic goals, and, on the other, academic objectives which lay stress on intellectual ability. Yet a new language should not take refuge in the repudiation of either of these extremes in order to favour the concern of arts education with personal growth and development. The extremes are not in fact incompatible but they have left the arts too little place except, all too frequently, in association with remedial education. Arts education should contribute to the balance of the curriculum as a whole.

22. The second reason, to be addressed primarily by arts educators for it highlights a problem arising within arts education itself, is that of its highly specialist nature. This means that enthusiasts for the different art forms know little of the concerns and interests of others with whom they have potentially much in common in terms of principles, objectives and process. A common language would address what arts education holds in common and what its disciplines contribute distinctively. Arts education should seek to achieve balance between the arts.

23. Thirdly, it is necessary to take account of the valuable developments involving practising artists such as their work in schools and the involvement of the education officers and departments of professional agencies and arts organisations. Developments should shake off the tendency for such initiatives to be marketing ploys or fringe activities but a common language for arts education is necessary before they can be seen as fundamental to arts education.

24. To address these matters the focus needs to be on the role and nature of the arts. The concept of the arts in schools is typically too restricted and is reflected, for example, in the National Curriculum for England and Wales which apparently confines them to art and music, omitting drama and dance. This is a typically Euro-centred view, pointing up, in ways not recognised in all cultures, the

differences between music, art and drama, between the visual and performing arts, between film and books, music and poetry. Moreover, not all cultures view artists as a separate professional class. Are they rather "skilled workers like other people", in Van Santen's words? Yet European society tends to confer a mystique on the artist. And, just as comparisons with earlier periods show that art forms have evolved over time, often for technological reasons (for example in the connection between the novel and printing techniques and between orchestral instruments and the techniques of instrument making), so it is necessary to accept the new, technologically based art forms of our own day, especially in music and the visual arts. Yet outdated views meant that photography and computer technology were only grudgingly accepted.

25. The Arts in Schools Project sought to get schools to address these matters by posing eight questions: what are the arts?; what is distinctive about them?; what is different about each art discipline?; what are the general roles of the arts in education?; what are the roles of the different disciplines?; what range of arts provision is necessary in the school curriculum?; what should be included in arts courses?; how can pupils' progress and attainment be assessed.

26. A new language for arts education calls for more coherent arts education for all pupils within the curriculum as a whole; a new balance and range of provision between the arts; and equal weighting for creative activity and critical undertstanding.

27. Arts education should make a generic and coherent contribution to the curriculum as a whole and have equal standing with other areas of the curriculum such as science and the humanities. This would entail giving space for a range of art forms rather than single ones such as art and music, in the same way that (in the National Curriculum) science is dealt with generically though taking account of the separate disciplines and their unique contribution. Likewise, an arts curriculum should connect with other areas of the curriculum, including notably the scientific whose process itself demands creative and imaginative powers whilst the arts require objectivity and skill. The differences between them are to do with the attitude of enquiry and with the forms of perception involved, the arts concerned with the personal expression of human experience. The essential contributions of the arts touch on all the main areas of development - of mind, heart, eye and hand, and though not uniquely, modes of understanding other than the deductive.

28. Though the arts have common characteristics, they are not all the same; nor are they interchangeable. Yet encompassing their full range in the curriculum is impossible, even in the truncated form adopted by European culture. A new and more useful categorisation would include five modes of practice: the visual, involving light, colour and shape; the aural, involving sound and rhythm; the kinaesthetic, concerned with bodily movement, time and space; the verbal, involved with words; and the enactive, concerned with imagined roles. The advantages of these categories are that they are able to reflect different cultural settings (for example, both the oral and literary traditions of the verbal mode) and that they draw on different aspects of our intellectual and sensory capabilities, though they vary in their capacity to inspire. The range of art forms to be selected should relate to the different modes.

29. There should also be a balance in the way arts education is justified and presented in schools, steering a middle course between the "romantic" notion of individual creative self-expression and that which emphasises learning about others' achievements through cultural transmission (heritage). The new balance should embrace creative work and critical understanding: making and appraising. Making includes individual and group creation and performance of others' material, that is, the creation of objects such as paintings, sculpture and print, as well as of events such as music, dance and drama productions; both aspects involve the expression of concepts and engagement in practical processes. Appraising applies to the ways in which people react to existing work, ideally involving the application of critical judegment and discrimination. Making and appraising form one axis of a matrix, of which the other categorises the knowledge of artistic concepts and terminology (general ones applying to many art forms, such as rhythm, symmetry, harmony, colour texture, pace and tone; and those of particular application such as pitch, volume and energy), and of contexts and conventions, related to their different cultural settings (such as genre, period and techniques often related to religious, moral and political values), as well as the necessary skills, whether perceptual (concerned with shaping perceptions), productive (concerned with application and control) or discursive (concerned with adequate expression of discernment and understanding).

30. Values are brought into play whether through creative activity or through receiving the work of others. In particular, both aspects reinforce cultural education, helping young people to appreciate and analyse their own and other cultures, to relate them to history and therefore to recognise the process of change. Thus it is necessary not to confine pupils' experience to European practice but to explore forms and styles which go beyond Western culture. And, if cultural and practical considerations are to have full rein, the involvement of professional artists provides an essential and enriching experience.

31. The discussion which followed showed some delegates to be sceptical of such a radical approach, though less in terms of the principles and rationale offered than in terms of practicality. One delegate questioned whether the language of "convinced specialists" ran the risk of being obscure to parents and employers and of failing to goad society into action. Would not examples of good practice in schools do more to persuade electors and policy makers?
Professor Robinson accepted the need for such evidence; England offered many examples of high quality provision, including local authority policy driven provision, as, for example in Wigan. Good practice, by convincing parents and employers, helped to create political will. However, such practice was still in a minority. Another delegate doubted the value of even this pragmatic approach in a society whose "model" was power and competition, where people were apprehensive about the value of the arts and aesthetic education and where the underfunding of the arts was of massive proportions. For Ken Robinson the solution did not lie in idealised projections about changes in human behaviour or through vague liberal overtures, but rather by confronting, as an important cultural act, the realities and complexities of achieving significant intellectual and social movement through a broader curriculum from which the arts were not hived off.

32. The second day was very much concerned with such practicalities. To open it, **Godfrey Brandt**, Director of Education and Deputy Director General of the Commonwealth Institute, drew attention to the state of play of arts education in Europe, basing his portrayal on the CDCC's survey, Arts Education in Contemporary Europe.

33. This project had revealed - naturally - considerable variety of practice to the extent that the "concept of the arts" meant different things to different contributors, broad and expansive in some countries, narrow and instrumental in others. However, despite the varying quality of the information received, certain general features of provision had become clear. These related to "essence" - the perceptions of the nature and scope of arts education including its unifying elements - and to "value" - the perceptions of the contribution of arts education to the social, cognitive and affective development of the learner, whether exclusively aesthetic, whether developing individual powers of expression, whether a tool for learning or as a vehicle for conveying cultural heritage.

34. The scope of arts education in the compulsory curriculum of most of the 17 countries replying to the questionnaire tends to be limited to the visual arts and music, an emphasis reflected in the predominance of the resources, above all of teacher education, devoted to them. There is little evidence of the importance of dance and drama being recognised in school timetables, in which both are marginalised: dance within physical education, which raises questions about the creative and aesthetic aspects of dance; and drama, seen all too frequently as a tool for learning and only rarely as a subject in its own right. Literature tends to find its place within the teaching of the language of the countries concerned. Crafts have a high profile within arts education in the Scandinavian countries, often being paired with the fine arts. A welcome feature of developments is the increasing collaboration between teachers and artists and between schools and galleries, museums and arts agencies.

35. In terms of values, there is a general acceptance of the role of the arts in developing students' aesthetic and creative expression and appreciation. In some countries a more expansive definition allows the inclusion of cognitive development, social and work skills and the "harmonious development of personality".

36. The findings of the survey suggest certain needs. The first is to identify and develop an overarching and composite rationale for the arts and arts education which recognises processes, language and epistemology held in common. The second is to locate the arts within an overall cultural context which reaches beyond traditional and national limits and recognises in particular the multicultural nature of European society. Thirdly, given the variability of the information received for the survey - and an almost total lack of it with regard to budgets - there is a need for more extensive and intensive research and collation of information of a national and international kind, if member States are to work together to achieve improvement.

37. Godfrey Brandt recommended six strategies designed to secure that improvement:

- establishing a comprehensive, edited collection of papers on comparative practice in the member States, which should include the views of practitioners;

- mounting a research study of the conceptual basis of arts education in the different countries, focusing on certain aspects of theory and practice;

- undertaking a comparative study of the roles which artists play in education;

- conducting a survey of existing European organisations and networks concerned with arts education;

- setting up, with the support of the Council of Europe, a forum for collaboration in arts education;

- promoting good practice in the training of teachers of other arts subjects than art and music.

38. In the short discussion which followed, several delegates, while welcoming the prospect of a base of quantitative information, did so with some reservations. One or two doubted the accuracy and value of "official" information even where this was available. It, and the good intentions conveyed in it, tended to be "optimistic" and often contrast sharply with the perceptions of those on the ground - teachers and artists - who themselves lacked knowledge of practice outside their immediate environment. Moreover, there were doubts about the value of quantitative information if unsupported by judgements about the quality of the teaching and learning and the conditions in which it is found; in particular, there is need to know more about the effect on pupils and the way their perceptions and invention are drawn upon, the impact of imaginative teacher endeavour and the value of arts education outside the school. "On the ground" sharing of others' experiences and experiments was essential if they were to be extended and improved upon. Godfrey Brandt accepted these concerns. He was only too aware of the difficulty of acquiring accurate information; he agreed that both qualitative and quantitative information was important, allowing the impact of factors such as money, time and teacher practice to be related to the standards of work. Nor was there any intention of supplanting any informal network of exchanges of information and experience.

39. A more formal commentary on current practice, giving examples of particular developments and also referring to the issue of quality, came from delegates from France, Yugoslavia and Finland.

40. **André Dubost**, Inspecteur Général with the Ministry of Culture in Paris, reported on active development in music education in France where responsibility is shared by the Ministries of Education and Culture, whereby the former has responsibility for music teaching as part of general education and the latter for specialist music teaching, an arrangement seen by him as an asset. Although his commentary was based on the example of music education and training (a distinction taken up by a later contributor), Mr. Dubost alluded to several matters of general application to arts education.

41. The distinction between education and tuition is of value as an incentive to promoting the pupil's personal development and to involving interaction with other parts of the curriculum. However, there is disadvantage in the artificial distinction created between education through art and education in art and between the

teacher and the artist. Fortunately the spread of the notion of learning through practical activity (particularly collective vocal activity, as in other countries), the development of skills such as listening and group work and an emphasis on the pupil's inventiveness are helping to break down this distinction. The difference is now less one of nature and scope than of contexts and conditions of teaching. Although music and art are compulsory to age 15 and optional in the baccalauréat, the heavy work-load of pupils and inflexible timetables mean that there is little place for extension programmes such as extra-curricular activities or extra tuition. However, more flexible arrangements are now alleviating this situation. The possibility of using artists in schools is now allowed by law and there is increaasing and fruitful co-operation between teachers and practising artists. Primary school timetables are being relaxed to enable children to participate in artistic activities, often outside the school. The concept of arts education is being broadened to include all the artistic disciplines, including applied arts, circus and film, some of these being represented in the baccalauréat. Voluntary intensive out-of-school courses and workshops are devoted to creative activities, including the new technologies, and allow contact with professional artists and musicians. Training centres, jointly provided by the two Ministries permit the joint training of musicians and teachers. These developments represent advance although there is a long way to go. One remaining problem is the undue emphasis on theory in the training of primary school teachers, leading to inadequate provision for arts education in the primary phase. More specialist training is called for, as well as the support of advisers and consultants in schools.

42. In Yugoslavia differences in arts education programmes reflect those in the policy and provision of the various republics, acting in accordance with their educational and structural traditions. **Dejan Kosanovic**, Professor of Dramatic Arts at Belgrade University of the Arts, gave a national overview. In both elementary (11-14) and secondary (15-18) schools traditional arts education is in the fields of art and music. There are some specialist music and art schools at the secondary level. Drama is included in the study of literature. Teaching is undertaken by music and art specialists in the secondary sector but as elementary level schools rely on teachers of other subjects who have inclination and/or some additional training. Music is strong but, Slovenia apart, there is no place as yet for education in the audio-visual arts, other than in the form of cine-clubs. The introduction of instruction in film, TV, video art and radio is an imperative. Dr. Kosanovic was critical therefore of the outdated concept of arts education which gave too little place to recently developed art forms and in particular the audio-visual arts which are a central feature of life for young people. Conference should, in his view, seek to amend this state of affairs by a recommendation to give the other arts, drama included and the audio-visual arts in particular, the same status as the others and to promote knowledge and critical appreciation of them in a systematic way; indeed, a conference explicitly devoted to the means of introducing the audio-visual arts into our curricula would seem to be imperative.

43. News from Finland, conveyed by **Paula Tuomikoski**, Special Government Adviser in Arts Education, was more positive and heartening. There was a national political will to improve arts education in and out of school. Its definition was extensive and included as basic general education media education, craft skills, drama, children's circus and the verbal arts. The number of teachers involved with drama, film and video had recently been increased. The training of teachers of the arts includes teachers in kindergartens. Opportunities for developing arts education outside the school were being expanded. Addressing Godfrey Brandt's recommendations, Mrs Tuomikoski supported the need to clarify the concept of arts education and suggested that it needed to include out-of-school arrangements. The proposed data-base and studies would be important for advocacy and would help to improve practice. However, while quantification is necessary, the need to know about the quality of the work and about the conditions conducive to it is also essential. That could be achieved by evaluative visits to various countries on the part of teachers and others, followed by reports on them, similar to those concerned with science education. Such visits, undertaken perhaps by groups of arts educators working under the aegis of the CDCC, could examine policies, conditions, methods and standards and report objectively on the quality of the work to the national government concerned and suggest ways to improve where necessary. Descriptions of good practice could be related to the information from the data-base and be made available to all countries. In this way, too, a real network of arts educators would be established.

Plenary session D: The Basis of Arts Education

44. **Pierre Baqué**, Professor at the University of Paris I, Panthéon-Sorbonne, also took the conference into the realm of rationale having as its basis both philosophy and practice. He distinguished the teaching of the arts and education in the arts. The former concerns forms of curricular organisation and pedagogy, related to learning progress and progression, which are the province of the school and whose effects are readily assessable. The concept of arts education is broader, looking to the formation and transformation of the person, thereby requiring a global approach, and making use of a variety of partners and locations. Its effects are hard to evaluate in the short term especially as arts education operates in the sphere of sensitivity and sensory experience. But there is no dichotomy here. The two are complementary: arts education subsumes, informs and stimulates the teaching of the arts which is the means of giving effective expression to the aims and objectives of arts education.

45. Arts education therefore needs a simple, concrete rationale bringing together these ends and means. Pierre Baqué joined forces with earlier speakers in pressing for a greater diversification of art forms. A whole view of arts education, and hence teaching, would necessarily include not only the education of eye and ear but also of body and gesture; it should therefore include drama and, at a later stage, the audio-visual. There should also be diversity and complementarity of educators; teachers, artists, teachers and artists working together and "mediators" of all sorts, including parents, though he was sceptical about their commitment. Thirdly, the locations of arts education should be diversified to include not only the classroom but also the studio, the workshop, the museum and other cultural locations, not least the home.

46. There were dangers in this diversity of approach, notably the dissipation of objectives, the fragmentation of experiences and the absence of an overall view. Linking activities would be essential, therefore, crossing the various art forms and seeking synthesis of concepts and skills, and requiring teams of teachers who would share experience and who might involve teachers of other subjects as well as practising artists.

47. The objectives of arts education are threefold:

- to develop pleasure in and aptitude for sensitive and intelligent understanding of works of art;

- to develop pleasure in and aptitude for individual and collective creative activity through each person's experience of skills, tools and techniques;

- to develop each individual's creative potential whilst recognising that the exercise of it is not confined to the arts.

48. Rationale and objectives, of academic and specialist concern as they are, need to underpin the practical process of teaching and to be openly discussed.

49. This is no free-for-all, however. Certain prerequisites are essential: competent teachers, effective partnerships, flexible activities given an appropriate allocation of time and a variety of well-equipped locations. The conditions depend on institutional policy which, if quality is to be achieved, requires the backing of clear, firm and continuous political will based on collective imagination and social demand, though running ahead of them when necessary, as it is indeed now.

50. For arts education is a cultural challenge. It is also a political challenge. For the time being that is its weakness. It is up to us to make it its strength. For can we, as advanced nations, tolerate that so little importance is attached to education in the arts?

Plenary discussion 3

51. Questions and comments flowed in abundance, focusing particularly on artists in schools and on several other aspects of theory and practice found at home and abroad.

52. Artists in schools. English practice involves artists presenting their own work and in sharing their experience between schools. The effect has been to "de-mystify" the artist. The arts and artists are no longer seen as "extraordinary" but as part of contemporary life, engaged in its process and values. Various country practices were quoted by way of illustration. In the Netherlands creative centres in towns and villages bring together young and old in artistic activity which is underpinned by training for the artists working in the centres. German practice involves out-of-school workshops in art and music, cinema, drama and circus. In France artists in residence work watched by teachers and pupils but teachers are at the heart of the communication process.

53. Cultural literacy. In the best traditions of a liberal education and to encourage continuing pleasure and interest in the arts outside school, the notion of cultural literacy should be broad enough to embrace the audience's values and interests, including contemporary "pop" culture and pupil performance. We should be less self-satisfied about our own (middle-aged) values and be sensitive to recent changes in culture (including the taste for nostalgic revival). Dominant "classical" styles in music and literature need to be complemented by attention to young people's interests; indeed, one delegate wished to be more radical, arguing that a change of attitude in this respect was more fundamental than adjustments to school timetables.

54. Rationale. We should give attention to developing the idea of a general artistic education for all pupils followed by specialist/vocational extension for some. Otherwise we ran the risk that, faced with other specialist demands, students would be allowed to opt out of arts education. Swedish practice, for example, entails compulsory contact with all the artistic disciplines at first level, followed by the opportunity to develop one discipline and, at a third stage, to pursue specialist/vocational possibilities. This is also the practice in Yugoslavia and in Germany where the scope of arts education in some Länder embraces media, advertising, design, architecture and film. The French, reluctant, it was said, to undertake root and branch revision of timetables, have adopted the "temporary solution" of a minimum provision (two hours weekly) with a further optional three hours for those students who wish to extend their interest.

55. Public awareness. Several delegates doubted whether public opinion, and notably the politicians, would be persuaded of the value of arts education by the arguments of the professionals, whether educators or artists. It might be so persuaded by examples of successful practice and by more effective and flexible media (TV) coverage. That would call for good practice in arts education to be highlighted and for a study of the conditions and circumstances influencing theory and practice in the various countries. At the same time there would need to be acceptance that not all countries would have the same priorities or adopt the same practice, particularly as affects new fields of study.

Working groups 1 and plenary discussion 4

56. The plenary sessions gave way to the first of two working group sessions during which delegates gave attention to the three main issues of the conference, taking into account the perceptions of the main speakers. Under the general heading of **Comparative Analysis of Arts Education in Europe: Aims, Practice and Evaluation**, the following specific matters were discussed: the meaning of arts education; training teachers for arts in education; and bases for collaboration in arts education. there were three working groups. the group facilitators were asked to allow time for wide-ranging discussion of the matter in hand, then to set aside time for the formal summary of each group's views and recommendations prior to reporting back to the plenary discussion session. The summaries and recommendations are recorded here, the latter being carried forward to form the draft of the composite conference recommendations discussed in the final session and which conclude this report.

The Meaning of Arts Education: (Facilitator: Paula Tuomikoski)

57. Not surprisingly, working group 1A arrived at no hard and fast definition of arts education, contenting itself with a pragmatic approach derived from the finnish perspective. Human beings symbolise their experience and give expression to their creativity and sensibility in a number of ways; visual, oral/aural and kinaesthetic/enactive; together these embrace a variety of art forms. The balanced development of each individual needs a lifelong arts education which fosters these capacities through the interplay of creative activity and reflexion, and gives the opportunity for a wide experience of artistic endeavour in both formal and non-formal education. To support these purposes there is a need for appropriate funding and European-wide research into arts education (including the translation of research results). This should take into account the rhythms of life in each country including issues of cultural identity with the aim of helping to prepare children for their place in a society pervaded by ongoing cultural changes such as the development of a multicultural society and of new media and art forms.

58. The working group formally recommended that member States ensure opportunities for a broad experience of the arts in formal and non-formal education, backed by adequate funding, research and information.

The Training of Teachers in Arts Education: (Facilitator: Sten Wæver)

59. Working group 1B was categoric in its view that all teachers of the arts, at whatever level of the school system, including the primary phase, should be qualified in the particular discipline they teach and should receive adequate pedagogical training. It would be impossible to fulfil the demands posed by the wide range of art forms proposed by Ken Robinson without the pedagogical skills enabling teachers of the arts to work flexibly and open-mindedly across a wide range of art forms and in co-operation with other teachers of the arts, with teachers of other subjects and with the community which the school serves. In particular they should receive training in the new fields of arts education such as film and video. In-service training is necessary to update teachers' knowledge and skill and to enable them to cope with new developments and to work in new domains and with new methods and materials.

60. These discussions gave rise to the formal recommendations that all teachers at all levels of arts education should be qualified in their subject and trained in its pedagogy as well as in the pedagogy of arts subjects generally, including the new fields of arts education. They should also receive in-service training to enable them to cope with new problems and to work with new methods and materials.

Bases for Collaboration across the Arts: (Facilitator: Pierre Baqué)

61. Working group 1C noted the varied scope of the definitions of arts education in different countries and cultures. There appeared to be some ten domains. (The following received more or less frequent mention during the conference: art - sometimes referred to as plastic

arts - music, drama, dance, creative writing, film, radio, video, photography, design, architecture and crafts.) These are categorised in various though justifiable ways and have a common basis of philosophy and process which needs to be made clear. However, the current divisions, often traditional in form, have little meaning for children and the quest for a definitive operational classification would be of limited interest. The group therefore wished to emphasise the value of collaborative working betwen the various forms of arts education on the one hand and between them and the other subjects of the curriculum on the other. There should be recognition of the benefit to pupils, teachers and artists that is to be had from co-operative working between teachers and between artists and teachers inside and outside the school. Attention should be given to deprived groups and to "living" art forms and to the local expression of them, such as local crafts and folk art, particularly in rural areas.

62. Working group 1C therefore recommended that member countries should pursue collaboration between the various forms of arts education; this collaboration should apply to all schools and not just to a select few, and should envisage the training of teachers and artists; the setting aside of finance specifically for these purposes (costly as it may well be); and the organisation of school arrangements to promote collaborative working, including overarching activities (such as dramatic performance) designed to bring together the different art forms.

Plenary session E: Judgement or Discovery? Ways of looking at the Work of Artists in Education

63. The theme of the role of artists in schools was given further airing in the session led by Dick Downing, preceded by a brief introduction by **Sue Harries**, Planning Officer (Education) with the Arts Council, which set the English scene by outlining the national and regional organisation of the Arts Council of Great Britain. Its 12 regional arts associations (soon to become 10) acted as crucial development agencies. Though funded centrally (through the Office of Arts and Libraries), the regional arts associations had to seek other sources of funding for, and partnerships in, the development of policy and practice with regard to education in the arts. Their work encouraged and reflected extensive collaboration of a practical kind at a local level. (The division of responsibilities at a national level between two separate departments of state was not conducive to effective liaison though matters were improving). There had been a flourishing of arts activity in recent years, illustrated by the number of dance and theatre companies and the work of artists in schools. These activities were designed to encourage practical participation and learning. A great variety of practice had grown up. The project we were to hear about, concerning artists in schools, was one example of good practice in development. The range of developments - of both high and little merit - now called for hard-headed evaluation. The theme of evaluation was somewhat new to the conference (though not to the delegates) and Sue Harries set out its scope. It required the consideration of such matters as accountability, including, justifiably, the notion of value for money; the definition of what is meant by quality in arts education; the description of levels of attainment (of particular significance in the English and Welsh context, given the requirements of the National

Curriculum assessments); the fitness for purpose of materials, process and product; and - matters too often ignored - the place and value of the arts in industrial and urban regeneration and the role of the arts as "employer".

64. The role of artists in schools was fraught with some difficulty, in the view of the keynote speaker, **Dick Downing**, Education Development Officer for the Yorkshire Arts Association. The diversity, even conflict, of purposes, though not necessarily always a disadvantage, had the effect of inhibiting dialogue and led to the duplication of costs. The need for evaluation was evident: educators needed to know whether objectives had been achieved; funders and administrators to know whether the investment of time, money and resources was worthwhile; and artists to judge the quality of the work. The monitoring and evaluation of the effects of using artists in schools was part of this process. But the artists themselves were thereby exposed to unfamiliar procedures and judgements seen by them as inappropriate to their purposes and the results of which made them vulnerable to sudden changes of objectives, criteria and agendas on the part of policy makers and educationalists. These changes often squeezed out the opportunity for reflexion and thereby the improvement of practice. In the sometimes precarious situations of artists, their work in schools could be brought to a halt or its future shape left undecided. Was it possible to develop sensitive ways of assessing the impact of their work without distorting it and which gave full rein to the learning process and their part in it? And could such evaluation be put in the hands of the artists themselves with the support of the other partners in the service?

65. Dick Downing described a pilot scheme set up to study this theme under the aegis of the Yorkshire Regional Arts Association and drawing on the research expertise of the National Foundation for Educational Research. The scheme explored and monitored practical ways of achieving sensitive evaluation and of creating a climate in which the artists themselves were enabled to look more clearly at "what is happening to their work and why", and were supported in that process by others including the education service, researchers, funders and other artists. Four artists in schools projects were under scrutiny, involving a video-making project for 5 and 6 year old children in a rural primary school, a dance project for adolescents with learning difficulties, a textiles project with a girls' youth group and a touring play about drug dependency. All four projects carried the confidence of good practice. The large team of participants from the world of the arts included a jewelry maker, a dancer, a weaver, a theatre company, a gallery education worker, a lecturer in media studies, a health consultant, a video-maker and a researcher. Important features of the scheme were the involvement of the artists in projects in other than their specialism, the time specifically allocated to research and the deliberate concentration in each project on different aspects such as planning and organisation, the involvement of teachers and audience reaction.

66. A formal report on what was still a pilot scheme would be available before the end of the year. But it was appropriate to air some general findings. The project has clearly achieved a measure of success. Evaluation now has a place in the funding structure of the Yorkshire Arts Association (albeit at the expense of other projects)

and further developments are envisaged. Important steps have been taken in research techniques. Through their involvement in the assessment process the artists themselves have been able to reflect upon, evaluate and discuss their own as well as others' work. There is hope they will be able to control the approach to evaluation so that the judgements can be made at the right time and on the basis of the most appropriate information. The value of visits between artists and art educators of different countries to see each other at work in educational settings will be all the more productive and satisfying for this new sense of purpose and for the framework for professional interchange suggested by such developments. Two particular weak points had been the lack of adequate preparation for the artists in the use of sophisticated observation techniques and the practice of recording interviews at a too early stage.

Plenary discussion 5

67. Dick Downing's contribution prompted many questions and comments from the delegates, indicating the extent of interest in this topic.

68. In response to a question on the role of the teachers and pupils in the evaluation process, he made it clear that the assessment of pupils' work had played no part in it, although the teachers had been one of the "voices" in it. This was not to deny the value of their perceptions, merely that matters had not yet progressed that far. One important condition was that the context and scope of the evaluation had to be agreed by teachers and artists. Another was that resources had to be set aside specifically for it. It could be that the "model" described was not relevant to other countries and cultures.

69. Discussion of practice in other countries led to some valuable observations about the general arrangements for employing artists in schools:

- the artists need to be of varied ages and not confined to young or old age groups;

- the employment of local and of contemporary artists is important;

- there are dangers in employing non-professionals, the "self-appointed" and young and/or unsuccessful artists seeking credentials. (The involvement of older, successful artists seems rare, in any case.)

- artists in schools should not be used as replacement teachers and should retain their professional status as artists; the teacher should always be present with the artist and pupils and should be at the heart of communication;

- artists should be properly remunerated for their work in schools;

- there were particular difficulties about finding artists in rural communities;

- the selection of artists needs care; Swedish experience led to arrangements whereby schools and local communities share this responsibility and the payment.

70. Sue Harries left the conference with a number of questions:

- how can we evaluate practice in order to share it more effectively with others?;

- can we devise techniques relevant to more than one country and methods of communication to overcome language barriers?;

- how do we make available money and expertise to support such developments?

71. Day 3 was given over to the observation of the practice of arts education in the United Kingdom and reflexion upon it. Furthering one of the objectives of the conference to promote the sharing of practice and practitioners' experience, delegates were able to sample a variety of current practice through "Showcase", a series of exhibitions, displays, demonstrations and performances mounted by "some of the best practitioners in the field" and supported by live and audio-visual commentaries and the opportunity to engage in discussion with the artists. Structured and commented tours of the exhibits and demonstrations enabled delegates to see a different range of activities during each of the morning and afternoon sessions and there was also the opportunity for them to re-visit displays of particular interest to them. Twenty-seven aspects of artistic work were represented, drawing on the participation of large and small groups from London and the regions, including multicultural projects, and involving teachers, pupils and artists. The activities on display ranged from theatre in education companies and dance groups through puppetry, photography, folk craft to writing and story-making projects and poetry. A list of the Showcase participants is given in **Appendix 2.**

Plenary discussion 7

72. Plenary discussion 7, designed to obtain feed-back from Day 3's Showcase events, was postponed until Day 4 to enable delegates to collect their thoughts and to discuss the events informally. The direct reaction to them was enthusiastic in terms of individual activities and of the emphasis on the performing arts. The Pan-African dance display was singled out for praise, combining as it did colourful performance, bodily expression, teaching method and non-European culture. Several delegates expressed disappointment that the visual arts did not feature prominently among the presentations, especially given the abundance of visual arts residences in the United Kingdom; there was particular disappointment at the absence of the Museum of the Moving Image. But others considered that the three exhibits were good examples of process.

73. The difficulty of evaluating a fleeting series of "snapshots" of practice was apparent but delegates' reticence served as a useful reminder to illustrate the general difficulty of assessment in the field of arts education, particularly where professional artists are

involved. Delegates found that events such as those represented in Showcase were difficult to "dip into". Especially if they represented exceptional practice (dubbed "the cake" by a German delegate), they had to be viewed against the background of the differences in culture, milieu, rationale, funding conditions, relationships, in-service training and the consequences of the activities in the context of the daily run of the teaching (dubbed "the black bread"). How far was access to such activities continuous and how far were they rare events? Particular difficulties arose when artists are concerned, who are not necessarily attuned to teaching criteria.

74. In this respect, and reflecting the earlier discussion about the evaluation of artists' work in schools, one delegate doubted its value other than that done in selecting the artist for the work in the first place. This view was not generally held, however; nor did it reflect common practice. Decisions about funding and in-service training needs compelled evaluation; indeed the criteria for it were available, including those which took into account the reaction and any improvement in the quality of the pupils' work. The process required judgements from a number of perspectives including those of the pupils and the teachers. Nevertheless, another contributor persisted, evaluating arts education purely in terms of schools' requirements ran the risk of "pandering to politicians": arts education ought to be able to establish its own criteria for evaluating the creative process. Two other delegates pressed for information about and research into the effects of the "normal" provision of arts education in schools. Viewing the provision and the process from different angles was stimulating but assessing the quality of pupil performance was surely an essential ingredient.

Working Group discussions 2 and plenary discussion 8

75. Day 4 continued with the opportunity for further reflexion in the second session devoted to discussion in working groups. The session was prefaced by a short up-dating by the General Rapporteur **Brian ARTHUR**, designed to draw together, in advance of the day's discussions, the broad issues which the conference had addressed so far. In the light of delegates' concerns lest the recommendations take on too definitive an air, he assured them of their interim nature. They had been assembled and published in the conference Newsletter not because they were final but in order to encourage further debate. A composite series of recommendations, incorporating those which would emerge from Day 4's discussions, would be put before delegates at the final session and it would be for them to reject, add to and modify them. Ms Rolandi Ricci, Head of the School and Out-of-School Education Section at the Council of Europe, added that the conference's recommendations would play an important part in the Council's development work and particularly in the three-year project on secondary education; it would be helpful if the recommendations were clear and concrete.

76. To date the conference had heard and read of the current state of play in arts education in Europe. This suggested the need for more precise information and for a review of purposes, scope and conditions. Conference had before it two important and overlapping rationales for arts education, contributed by Professors Robinson and Baqué, and refined by delegates' contributions. It had also sampled

practice through the accounts of developments at home and abroad, through the Showcase activities of Day 3 and no doubt through informal exchange. It was hoped that delegates could arrive at some general pointers for development: what might be of permanent value and what mere distraction. Apart from the themes planned for the working group discussions, one other had emerged very strongly, to which delegates might wish to give attention: identifying, defining and locating work of quality and the place of the assessment of pupils' work in the process.

77. The general title for working group discussion 2 was **Creating a Map and Networks for the Future.** Delegates were invited to consider the implications of such an initiative for the broad divisions of arts education: the visual arts, the verbal arts and the performing arts. This classification formed the basis of the three discussion groups, open to delegate choice. As for the previous group session, each facilitator was asked to report back the group's findings and recommendations to plenary discussion.

78. Until this session there had been an almost complete absence of reference to art, music and literature even though, as Godfrey BRANDT had reported on the basis of the comparative study of arts education in Europe, art and music are the staple diet of arts education in the schools. Working group 2 Discussions, focussing as they did on the verbal, visual and performing arts, went some way to restoring the balance.

Looking at the Verbal Arts: (Facilitator: Alastair Niven)

79. A very small group - three members only - elected to discuss the verbal arts, a reflection in the facilitator's view, of a lack of interest at large in the verbal arts as part of arts education. The term had perhaps become over-dominated by the notion of literature. Yet the concept of literature as "reading" was itself too narrow and outdated, ignoring as it did the importance of the oral tradition in "literature" and the vitality of live performance which together made for an overlap with the performing arts, particularly those having dramatic form. With that proviso it was necessary to re-assert the importance of literature in this wider sense as a national, indeed international, art form, pre-eminent in the field of communication and having the advantage over other art forms in its capacity to integrate readily with the other areas of the curriculum. Literature had failed to set the pace and had become too self-effacing: as "reading" it had become a matter of routine, which ignored the qualities of creativity, imagination and art. Yet the opportunity for pupils to be creative, for example in story composition, is more feasible than in other art forms, especially when allied to computer technology and supported by writers in schools (whose misuse was a matter of concern). Moreover, readership surveys underlined the falling-off of interest in reading after the age of 11 and the public library service, patchy even in Britain, had given up its former role in providing a wealth of reading opportunities in favour of promoting "commercial block-busters". There was even less willingness on the part of pupils over 11 to engage in creative writing. The intelligent and appreciative engagement with reading and imaginative writing are an essential feature of arts education.

80. Group 2B therefore concluded that there should be a renewed emphasis on creative writing in schools and, particularly in secondary schools, on the role of literature seen as an art embracing oral and written expression and performance. The use of writers in schools should be extended, though not as substitute teachers. Collaborative links between schools should be established involving creative writing projects. A comprehensive policy on the use of computers in writing should be developed and the importance of public libraries in promoting the reading of good books recognised.

81. There was a flurry of reaction from delegates concerning the definition of verbal arts, stemming partly from the difficulty of rendering the term in French: "arts verbaux" having no meaning and "arts oratoires" distorting it by excluding written expression and the perspective of the dramatic arts. A more neutral and clearer definition might be "expression through the language of the written and the spoken word".

Looking at the Visual Arts: (Facilitator: Sten Wæver)

82. Working group 2A deplored the omission of the visual arts from the discussion to date and also concerned itself initially with advocacy, outlining the nature and scope of the visual arts in schools. Visual literacy, as a natural part of the education of all children, is as important as other competences and should have a basis in both theory and practice aiming in a systematic way at the development of practical skills, methods of analysis and reflexion, creativity and personal expression. Its substance embraces knowledge and understanding of the fine arts but should also be responsive to change in daily life outside the school and therefore include the study of media such as photography, film, television and video, environmental matters such as landscape and architecture, as well as arts and crafts. All this would require the allocation of appropriate time, location and materials.

83. The group recommended that, given the importance of the visual arts, the teaching of them should be put on a systematic footing, integrating practical skills and creativity, analysis and personal expression and flexible enough to be responsive to social change and the development of new modes of artistic expression. Networks should be set up or further developed to support the exchange of teachers and artists throughout Europe and to encourage the development and exchange of materials. The latter might include exhibitions of artists' and children's work both in the original and in reproduction, and competitions between children as individuals and in their classes.

84. The reaction of the conference to these statements and recommendations was supportive. One delegate stressed the need for direct contact with "real" fine art and its practitioners; otherwise art education could be reduced to the practice of techniques. In the words of another contributor, the essence of the approach to arts education is one of interaction between all the arts and embracing the twin purposes of doing and understanding, of making and appraising. The conference warmly supported this statement.

Looking at the Performing Arts: (Facilitator: Dejan KOSANOVIC)

85. Group 2C, comprising 14 members, also saw the performing arts - and especially drama - as an essential component of arts education and, indeed, one which is at the root of European culture. The performing arts have a wide variety of manifestations based on enactive, kinaesthetic and musical expression and include drama/theatre, dance, circus, carnival, story-telling, music, film, television and video. The group was exercised by the fact, reported by Godfrey Brandt, that the performing arts were marginalised in the curriculum, and by the problems of providing for such a range of experiences, problems, it was said, not shared in the same measure by the other arts and which inhibit the fullest development of its potential. While there is a need for a regular and continuous experience, including that of performance, on the part of pupils throughout their schooling, appropriate time allocations are severely constrained by other claims on school timetables. In addition, providing suitable facilities such as theatres and studios is more costly than for other art forms, as is the provision of technical equipment. It is difficult also to find personnel capable of working alongside teachers and directly with pupils, particularly where new art forms are concerned.

86. Despite these constraints the group reiterated its belief that all children should have continuous experience of the performing arts throughout their education. This experience should guarantee a compulsory core of creative work and studies for all puils which at least ensures experience of bodily, dramatic, oral and musical expression. This intention should be backed by an adequate allocation of time and facilities and by full structures for teacher education at all levels, including in-service provision aimed at improving current quality. Likewise, the collaboration of artists and teachers should be encouraged.

87. The ensuing discussion reminded delegates of one of the purposes of the session, which was to identify priorities, for action. In this context, it was suggested that it was of prime importance to develop a full programme of exchanges of pupils' work and performance, particularly in the form of video. At all events, this conference should not be the end of the matter: there was a call for two further conferences, one specifically devoted to the performing arts in schools, and another devoted to the audio-visual arts. Another delegate reiterated the need to identify national expenditure allocated to arts education as a whole and the proportion of it given to the performing arts.

Working group discussion 3 and plenary discussion 9

88. The final working group session was devoted to the matter of **Creating Structures, Networks and Initiatives for Trans-European Collaboration.** Two of the three original groups (3B and 3C) joined forces and thus only two reports were made to the plenary session. No sub-topics were suggested for discussion on this occasion; the groups were invited to tackle the general matter as they pleased. The following summaries form the basis of the recommendations put forward by the groups.

Working Group 3A: (Facilitator: Jale ERZEN)

89. The working group discussed the benefits and aims of sharing information, knowledge of practice, including methods of evaluation, and of philosophy, including the dissemination of cultural values and forms, both aspects being related to political context. The kinds of exchange envisaged would, it was hoped, lead to development and reform in arts education. Three main areas were identified: information, people and materials.

90. The exchange of information. A data-base should be established to provide information on structures, research projects and their findings, and the range of activities of arts education related to cultural differences. Such information might lead, not only to better understanding of the circumstances and conditions in which arts education operates, and the quality of the practice, but also to the development of criteria for evaluation and to desirable adjustments in practice. An immediate priority would be to mount a seminar on the development of a data-based system.

91. The exchange of people. Exchanges should be encouraged between artists, teachers, pupils, administrators and advisers. Pupil exchanges could be on an individual and class basis but should not be limited to language exchange. The contacts should be as flexible and as wide as possible. It was further suggested that any cultural agreement between member States should explicitly set out the contacts planned in respect of arts education.

92. The exchange of materials. Here the group concentrated its interest on exchanges involving "performance": theatre, circus, exhibitions of "products", competitions and festivals. Audio-visual materials should be included as "products" in their own right. An educational TV channel covering Europe could promote the viewing of "products" as well as allow the dissemination of information.

Working Group 3B/C: (Facilitator: Angeles FERNANDEZ)

93. The group considered the same issue from a different perspective but its proposals had considerable congruence with those presented by the previous group and underlined the need to establish networks and structures on a broad European basis.

94. Audience. The target groups would be national associations, researchers, artists, teachers, students and parents. Key "multipliers", capable of establishing and developing links should have priority and might include personnel working in fields other than art, such as the social. The networks should be open to professionals and should be independent of government structures so that membership should not depend on ideological or political considerations.

95. Means. The means of establishing effective and wide-ranging networks must include as a priority the free flow of information. Making use of high technology, a data-base would need to be instituted and means of translating the information laid down. The exchange of research findings and public documents would also need co-ordination. In addition, cultural programmes embracing exchanges and visits, festivals and competitions need to be developed or extended. Radio and TV are important channels and should be pressed to show pupils' work.

96. Purposes. The aims of establishing the networks should be to strengthen the impact of arts education in both quantity and quality and to achieve improvements in critical understanding and in skilled performance, above all on the part of the children. The contacts need to be broad enough to reflect the multiple cultures of Europe: rural, urban, indigenous, non-European and other minority groups. Special attention should be paid also to the needs of people with various disabilities.

97. Plenary discussion of the initiatives proposed by the working groups opened with a reminder from the chairman that the conference should address "reality". Supported by one delegate, he sought to establish which strategies were likely to have the greatest chance of success. While the conference seemed reluctant to determine precise priorities, the general principle seemed to be accepted and several proposals were forthcoming. One sought to limit class exchange to exchange of pupils' work, which would serve to maximise the benefit. Another suggested that radio and TV networks be pressed to offer prime time to present artistic material. A third considered that commercial and private censorship needed to be drawn upon to promote arts education. In the end the over-riding need for an up-to-date information base prevailed: one delegate thought it the least costly initiative, another that it was the most likely to secure improvements in provision. The exchange of people should follow the establishment of a data-base. Priority should be given to a further seminar to discuss the setting-up of a data-base. There were dissenting voices, however: giving priority to a data-base could be manipulated by those choosing the information to be collected and disseminated. On the other hand the exchange of people would allow all necessary information to circulate readily and naturally. The conference was reminded that networks and resource centres were already in existence and a decision was made to circulate from the conference lists of possible contacts.

98. The theme of spreading successful practice was continued in an extra session devoted to four topics: "The early identification of talented pupils and the encouragement of their development through arts education", presented by **Emil Tanay**, lecturer in the Academy of Fine Arts, Zagreb, Yugoslavia; a description of a research project mounted in Macedonia, entitled "Movement in the musical culture of high school students in Macedonia", presented by **Dimitri Buzarovski**, Professor in the Faculty of Musical Arts, Skopje, Yugoslavia; an account of "Theatre in Education" in Ireland, offered by **Helen O'Donoghue** of the Arts Council of Ireland; and "Two projects in Sweden" presented by **Harry Arvidson** of the Swedish National Board of Education. The last two presentations were supported by papers by the animateurs, describing the background of arts education in their countries.

Plenary session H and plenary discussion 8

99. The conference concluded on Day 5 with an oral presentation by the General Rapporteur of his summary of the conference and the formal presentation of the draft composite recommendations for the consideration of the delegates in plenary discussion. The following summary is a more extensive form of that presented to the conference and generally approved by the delegates as reflecting its substance.

Conclusions and commentary

100. For an outsider to attempt to give shape to an event of such disparate contributions and to reflect the cut and thrust of vigorous debate is no easy task. This section of the report, drawing on the pattern of the conference described in the introductory section, attempts to bring together and trace the progress of the important ideas (some very properly having their origin in earlier conferences and reports) emerging from the keynote lectures and plenary and working group discussions and reflected in the form and substance of the recommendations which follow.

101. Initially the conference was much exercised by the current scene in the field of arts education, characterised, as several different investigations had highlighted, by considerable variability of provision from country to country and even within countries. This diversity is an effect of a combination of cultural ethos, social and political values and economic pressures which all influence in various measure the existence and scope of policies for arts education, its provision in schools and its philosophy and practice. In short, arts education, though essential in and for a civilised society, is too often the "poor relation", all too frequently relegated to being an "optional extra" on the school timetable, a status surely intolerable in any advanced society.

102. This outsider's early impressions were therefore ones of delegates' concern over the neglect of arts education in schools although, given the numerous accounts and demonstrations of some national and local highlights of provision, this neglect is by no means universal. Developing education in and through the arts is subject to constraints largely arising from the prevailing ethos and conditions noted above, and the national and local variants of them, including decisions taken by education authorities and institutions, themselves caught on the horns of a dilemma: between demands for an "academic" style of education, in which arts education is seen largely as a vehicle for the transmission of culture and heritage; and for "instrumental" values in which arts education is seen in the main as a tool for learning. Both perceptions neglect the purposes, values, skills and concepts of arts education in its own right. This lack of rationale has a practical effect as schools try to find time on already crowded timetables for the full and increasing range of activities coming under the heading of arts education.

103. It should have come as no surprise, therefore, to find a conference strong on advocacy - partly the effect of aficionados talking to one another, and partly the result of frustration deriving from the low status held by arts education as a whole and from particular difficulties arising, for example, from the place of new forms of arts education for which advocacy was particularly strong. The conference did not dispel these problems but frustration did not dampen delegates' enthusiasm, particularly as they saw, heard and read of good practice, above all in the shape of "product" and "performance". On the other hand, participants showed little predilection for philosophical discussion despite the advocacy on the part of several early keynote speakers for a "new language" or a new rationale which would take account of contemporary conditions and developments, including that of introducing new art forms to the curriculum, a major pre-occupation of the delegates.

104. Perhaps - for it is difficult to be sure of the point - they were inclined to take the principles as read, especially where these converged, as they did frequently, particularly in the keynote lectures. Certainly there was little dissent from them; and positive assent was warm in support for the twin purposes underpinning and integrating arts education - those of making and appraising. But it is perhaps important in an account of ideas to set out the points of convergence.

105. The keynote speakers took the conference forward in pressing the need to redefine the nature and scope of arts education. While the terms of the redefinition varied in detail (involving taxonomies which delegates seemed content to by-pass), the general aims did not, highlighting such features as pleasure, aptitude, skill, understanding and creativity. They sought to achieve integration on two counts: supplying a framework of ends (purposes) and means (practice), thereby allowing a pragmatic approach to develop country by country; and promoting the distinct but interlocked purposes of making and appraising, which offer a framework within which the knowledge, concepts, skills, process and values inherent in arts education can develop while realistically taking account of the expanding range of media.

106. Much of this seemed to be accepted without debate, as were, more vigorously, the hints of emerging pragmatism at the edges of the arguments of principle: that "society" would not be persuaded by the pleading of specialists, particularly when couched in ("romantic") terms of change in human behaviour and the furthering of personal creativity, or pressed in terms of political and social challenges; and that it was necessary to confront "realities" and to persuade the public and the policy makers by identifying, making known and spreading good practice.

107. The keynote speakers also set out agendas for action and these too had numerous points of congruence: the diversity of art forms as vehicles for arts education, balancing new and old; diversity of the locations for arts education, involving, for example, studios, workshops and museums; and diversity - indeed partnership - of educators including teachers and practitioners working together; inproved teacher training and qualifications, allying expertise in one specialism with a general arts pedagogy which would enable integrated activities to be planned; and the co-ordination of information and research and the sharing of practice.

108. The conference agenda, providing for concentrated bursts of plenary and working group discussions as well as identifying particular topics, guided delegates to consideration of these and other practical issues. The extent to which the ideas emerging from the keynote lectures were taken up and developed spontaneously by delegates was a measure of the interest in them and of their acceptablility as a basis for practical developments, for which the delegages showed an evident liking.

109. Thus the cut and thrust of discussion took a pragmatic line, spurred by descriptions of a full range of developments in the "country commentaries" (extended by a further session), by comments on the keynote lectures and by the observation of practice revealed in the demonstrations and displays of the "Showcase" presentations of Day 3.

110. Reflection on these events, channelled by the agenda, had the effect of valuable refining and extending the general suggestions outlined above and of introducing two further important elements into the discussion, namely quality and evaluation.

111. Enthusiasm knew few bounds in the advocacy for a place in the sun for arts education as a whole. There were claims for its value in developing personal, social and cultural goals, particularly that of cultural identity, and for its representation in formal and non-formal lifelong education. The contribution of formal education should include regular and continuous experience of arts education in schools and the support of practitioners working directly and indirectly with pupils inside and outside schools. "Artists in schools" became a matter of very special interest and concern, generating much debate and advice.

112. There was pressure for the inclusion of the fullest range of art forms encompassing the traditional (though under-represented) dance and drama, through the new, such as the audio-visual, to the novel, such as circus and carnival, which reflect different cultural traditions. Particular claims - for the audio-visual and for the performing arts - were pressed so hard that the idea of a balance of art forms seemed to be temporarily in abeyance, as indeed was that of the balance of the curriculum as a whole. The former was re-asserted to some degree when art, music and literature received mention, though their development was not pursued in detail. The fragmenting tendency represented by the pressure for a wide range of separate art forms and, if all were accepted, the overbalancing of the curriculum as a whole, was balanced by arguments aimed at integrating arts education: first, that a whole view of it is necessary in order to determine the place of each form in the process, perhaps as representative of certain essential features; and second, that all teachers, at whatever level, should be qualified in their specialism (including the new media), but also be trained in a broad pedagogy which would enable them to work in partnership with other arts educators, sharing principles and practice. These developments would need to be supported by in-service training.

113. The practicalities of introducing the full range of art forms into the curriculum, many requiring extra resources and in-service training, began to assert themselves. Several delegates' contributions, echoed in the last sessions dealing with priorities, hinted that such terms as "full range", "for all" and "continuous experience", especially when used in combination, were in fact relative terms, given the conditions appertaining in different countries and cultures, and stressed that different priorities and "rhythms" would have to be accepted.

114. Nevertheless, the keynote speeches and the working group contributions offered some tantalising glimpses seeming to hold out the prospect of a rationale for arts teaching programmes based on practical skills, methods of analysis, reflection and creative and personal expression. One group floated the idea of a "core" foundation of arts education and the place of the various elements in it, all contributing, over the period of schooling and beyond, to a range of experiences leading to the acquisition of knowledge, concepts, skills and values. The systematic pursuit of such a

rationale was not for a conference such as this but there was clear acceptance of the need for one, underpinned by the dual purposes of making and appraising. Likewise, the notion of teams of arts educators, working in part through intensive workshops, ideally within schools but sometimes away from them, created strong interest.

115. Two further key ideas emerged from the discussions: that of quality and, linked with it, that of evaluation. It would be necessary, several delegates argued, to support advocacy, especially that drawing on examples of successful practice, and the collating and sharing of information, which all agreed were vital, by indications of quality and the conditions conducive to it. This itself would call for a definition of high quality arts education, particularly where levels as well as areas of attainment were being defined.

116. The related matter of attainment was also developed, prompted rather by considerations of advocacy, accountability and value for money than by professional educational concern for evaluation as part of curriculum planning and assessment as a vital guide to pupils' progress. The difficulties of evaluating "process" activities involving "snapshots" of performance and "product", and of drawing from them pointers to good practice, were well illustrated by the reflections on the Showcase events of Day 3. The proposal, which arose within the context of recommendations on future collaboration, for visits by educators to different countries to evaluate practice and for exchanges of pupils' work and performance, were felt to go some way to highlighting good practice, in terms of the substance and scope of arts education and of good teaching and learning.

117. The most concrete outcomes of the conference came from the consideration of the approaches to co-operation and of the establishment of networks. The recommendations contain a full range of strong leads for future collaboration and the setting up of professional networks. They embrace the collection and co-ordination of information (including that arising from research) and its dissemination, as well as the sharing of good practice through setting up arrangements for visits and exchanges and even drawing on the power of television and radio.

118. In addition to these concrete proposals, which fall well within the conference's remit, it is also possible to extrapolate from the more general debate the need to explore and develop a curricular rational ("a common language") for arts education in schools which sets out its place and the place of its component parts in a highly competitive curriculum. The rationale should be broad enough to allow for different developments in different countries and cultures but set out firmly and clearly the foundation of knowledge, skills and understanding which pupils are expected to acquire, based on a wide range of experiences having the twin purposes of making and appraising.

Recommendations

119. The recommendations which follow derive, in composite form, from a series of interim recommendations, some emerging from the keynote lectures and plenary discussions but most of them explicitly formulated by the working groups. The interim recommendations were circulated during the course of the conference and presented in their draft composite form at the final session where they received the endorsement of the delegates, subject to amendments requested by them and incorporated in this definitive version.

Recommendations

Preamble

The importance of the value of arts education needs to be re-emphasised in the educational systems of Europe. Changes in society increasingly require the fostering of the ideas of identity, creativity, sensitivity, communication and of the quality of life, matters which are essential to arts education.

Arts education is essential for the all-round development of the individual. Cultural literacy and competence are vital in the growing complexity and plurality of European culture.

Rationale, art forms and pedagogy

The appropriate **European education establishments** should work

a. to secure opportunities for a broad and continuous experience of a range of art forms and of cultures throughout formal and in non-formal education, backed by appropriate funding, research and information;

b. to establish teaching practice that seeks the systematic development of technical skills, forms of analysis, reflexion, creativity and personal expression, supported by the provision of adequate time, space and materials;

c. to ensure a compulsory core of experiences protecting the equal importance of the following broad fields of arts education.

The visual arts which should include the fine arts but respond also to changes in society and the environment, through the promotion of media studies, environmental studies and arts and crafts; in particular, the audio-visual arts should have status in their own right, encouraging systematic knowledge and critical appreciation.

The performing arts which should develop the child's physical, dramatic, oral and musical expression and a critical appreciation of the various forms and media of the performing arts.

The verbal arts which also deal with vital elements of arts education and which should re-assert the importance of language in its written and spoken forms in schools with regard to literature, imaginative writing and oral expression.

d. to ensure that the quality of teacher education is improved. Teachers of the arts at all levels should be qualified in their particular subject and their training should envisage a pedagogy embracing the full range of art forms, including new areas of arts education. They should receive in-service training to enable them to respond to new approaches, methods and materials and to make use of available resources to achieve innovation.

Collaboration, information and exchange

The **Council for Cultural Co-operation** should encourage the provision and sharing of knowledge of the philosophy and practice of arts education, including methods of evaluation. Any cultural agreement between member States should explicitly set out the contacts envisaged in the field of arts education and should seek to ensure that government decisions are implemented. The networks should be independent and open to all; membership should not be based on political or ideological decisions and should seek to be representative of the arts and of European and other cultures.

This collaboration should have effect in three main areas.

a. **The exchange of information.** Using what already exists and developing the use of high technology, a data-base should be instituted to provide comparative knowledge about structures and activities and about specific research (for example into the conceptual base of arts education). This data-base should lead to a better understanding of conditions, to criteria for evaluation and to the development of alternative forms of provision.

b. **The exchange of people**, envisaging national associations, artists, teachers, pupils, parents, administrators and advisers. The contacts should be as flexible and as wide as is feasible and should include conferences (particularly one on the audio-visual arts), visits (including visits by arts educators to evaluate the quality of arts education), individual and class exchanges (in terms of "performance" rather than of linguistic exchange), competitions and festivals. They should offer opportunity of access equally to the multiple cultures of Europe: rural, urban, indigenous, those of non-European origin, minority groups and people with disabilities.

c. **The exchange of materials**, to include: exhibitions and performances (including audio-visual material viewed as "product"), curriculum statements, conference and survey reports and government documents. Broadcasting corporations should be pressed to allocate prime sound and visual transmission time to pan-European material, which should include performance and "product".

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The Crafts Council

Raku Works

Proper Job Theatre Company

Tyne and Wear Theatre Company

Urban Strawberry Lunch

Folkworks

Puppetworks

Building Sights

Artswork

Birmingham Hippodrome

Bristol Polytechnic

Cambridge Experimental Theatre

Multicultural Music Workshop

Vocem

Richard Layzell

The Poetry Society

South Bank

National Foundation for Arts Education

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